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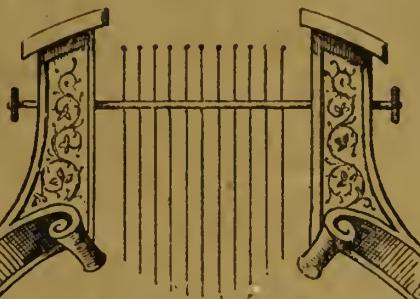
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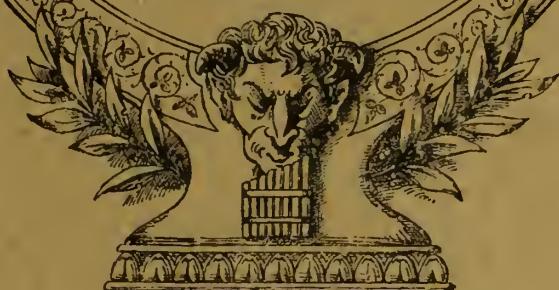
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THE RUSSIAN SONG BOOKS
SONGS FOR A SOPRANO VOICE
(ROSA NEWMARCH)

FIRST VOLUME.

3/-

PRICE ■ NET CASH.



J. & W. CHESTER
LONDON & BRIGHTON.



THE RUSSIAN SONG BOOKS.

A SELECTION OF SONGS FROM THE WORKS
OF RUSSIAN COMPOSERS
OLD AND NEW, EDITED AND TRANSLATED INTO
ENGLISH BY

ROSA NEWMARCH.
ADAPTATIONS FRANÇAISES PAR G. JEAN-AUBRY.

SONGS FOR A SOPRANO VOICE
(FIRST VOLUME).

PRICE: THREE SHILLINGS NET CASH.

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PREFACE.

The success of the first of a series of Russian Song Books--containing thirteen songs for Bass Voice, many of which are in the repertory of the famous singer Feodor Ivanovich Shaliapin--has been so encouraging, that besides this album of lyrics for Soprano, and those for Contralto and Tenor now in preparation, a similar series of books devoted to Operatic Arias will soon be offered to the public.

The Russian Song Books do not claim to consist wholly of "gems" of classical music, nor yet of that class of lyric known in England as the "popular ballad." An attempt is here made to combine both elements, and to cater for varied tastes and interpretative capacities. Examples by leaders of the Russian School are included in the series, and also a few songs by minor composers which are great favourites in their own country. In each case the words have been translated direct from the Russian, and represent an effort to echo as faithfully as possible the sense and sentiment of the original texts.

The following details respecting the composers of these songs, treated in alphabetical order, may be of interest to singers.

London, June, 1917.

ROSA NEWMARCH

PRÉFACE

(POUR L'ÉDITION FRANÇAISE.)

Le succès fait par le public anglais au premier recueil de "Mélodies russes pour voix de basse," a engagé les Editeurs à publier aujourd'hui ce recueil de "Mélodies pour voix de soprano" en y adjoignant les textes français nécessaires.

Les mélodies que l'on trouvera ici n'ont pas autant l'intention de représenter uniquement les plus valables expressions du génie musical russe que d'en donner la sensation de variété, et d'en montrer exactement les voies et les ressources différentes.

Plusieurs de ces mélodies, sont bien connues du public français, entre autres : *Dissonance* et *La Princesse Endormie*, toutefois le plus grand nombre d'entre elles n'avait pas encore été traduites en français.

Je me suis efforcé de conserver, dans la mesure du possible, la littéralité du texte primitif, tout en faisant obéir la phrase française aux obligations de la mélodie. Je n'ai pas adopté un principe rigoureux et unique à l'égard de ces diverses mélodies, bien au contraire me suis-je appliqué à modifier la matière même de la langue selon le caractère particulier de chaque musique. On trouvera donc, selon le cas, des textes strictement conformes aux nécessités de la prosodie littéraire, d'autres qui ne relèvent que d'une prosodie libérée, ou populaire; d'autres enfin m'ont paru devoir être plus exactement rendues en prose.

Je n'ai point voulu sacrifier à la satisfaction d'une versification seulement extérieure : les rimes ne sont venues que là, où loin de contredire le texte initial, elles étaient, pour ainsi dire, apportées par la phrase mélodique même, et susceptibles de donner à la voix des points d'appui nécessaires.

Je me suis, avant tout, préoccupé à la fois de conserver tout l'esprit de la mélodie originale, de placer les accents du texte français conformément au chant russe, et d'en rendre l'expression aussi aisée que possible pour des voix et des articulations françaises.

Je n'ai point à rendre le public jugé dès difficultés que j'ai pu rencontrer, mais il lui appartient de considérer si j'ai rempli mon dessein à son gré.

Londres, Juin, 1917.

G. JEAN-AUBRY.

BIOGRAPHICAL NOTES.

Arensky, Antony Stepanovich, born at Novgorod in 1861, was the son of a doctor. He showed his musical gifts at an early age, and was accounted one of the most brilliant students of his time at the Conservatoire of Petrograd. He was afterwards appointed to a professorship at the Moscow Conservatoire, and for seven years conducted the Russian Choral Society in that city. He was summoned to Petrograd to be director of the Imperial Chapel, a post which he held from 1895 to 1901. Arensky has composed in many styles, his works including two Symphonies, Op. 4 and 22; a Pianoforte Trio in D minor; a Pianoforte Quintet, Op. 51, and two String Quartets, Op. 11 and 35; three Operas, "A Dream on the Volga" (1892), "Raphael" (1894), and "Nal and Damayanti" (1899); many charming works for pianoforte and about 40 songs.

Borodin, Alexander Porphyrievich, born at Petrograd, November 12, 1834, showed at an early age a great natural aptitude for music. He was educated for a doctor, afterwards specializing in chemistry, in which he distinguished himself, becoming a professor of chemistry at the Academy of Medicine, Petrograd, before he was thirty. In 1862, Borodin made the acquaintance of Mily Balakirev, and all his old love of music being re-awakened by association with this enthusiastic nature, he soon joined the little band who gathered round this young master. Henceforward all his leisure was devoted to the serious study of music. He made his mark in both his vocations, but the strenuous life he led probably accounted for his sudden and early death on February 28th, 1887. Borodin was above all a national poet. We feel this most of all in his epic opera "Prince Igor," and in his picturesque Symphony No. 2, in B minor. He left about twelve songs, for many of which he wrote his own words. These are nearly all beautiful in a delicate and distinctive way. They show certain technical peculiarities, such as the frequent use of the augmented second and sequences of whole-tones. In warmth of feeling and freedom of rhythm they resemble the folk-songs.

Cui, César Antonovich, born at Vilna, on January 18th, 1835, was the son of a French officer who was incapacitated while following Napoleon's army in the retreat from Moscow in 1812, and remained in the Polish city, where he became professor of French at the High School. César Cui adopted a military career, and became an authority on fortification, rising steadily to the rank he now holds of Lieut.-General of Engineers. He was one of the first of "the Five" who formed Balakirev's musical circle. Cui has written at least eight operas, including "The Captive in the Caucasus" (1859), "The Mandarin's Son" (1859), "William Ratcliff" (1861), "Angelo" (1876), "Le Flibustier" (Jean Richépin, Paris 1889), "The Saracen" (1889), and "Mam'selle Fifi" (Maupassant). His songs number about 180, some of which are written to French words. Side by side with touches of Russian national colour, a certain Gallicism is evident in his music. The two songs included in these Albums are settings of words by two famous Russian poets: Nekrassov (1821-1876), author of "The Sower," is the most popular of the revolutionary poets, who sang of the sufferings of the peasantry; "A Wish" is a very early poem by Poushkin (1799-1837), dating from his seventeenth year.

Glinka, Michael Ivanovich, born June 2nd, 1803, at Novospasskoi in the Government of Smolensk, was brought up by his maternal grandmother in an atmosphere of folk-music, and from infancy showed remarkable sensibility to all musical sounds. He was educated at a private school in Petrograd, and studied both pianoforte and violin; for the former he was a pupil of the Irish composer John Field. In 1824 he entered the Ministry of Ways and Communications, and during his four years in the Government service enjoyed the friendship of many distinguished men, including Count F. M. Tolstoi, the singer Ivanov, and the poets Joukovsky and Poushkin. After resigning his official position he spent some time in Italy. While surrounded by this wholly foreign atmosphere, he first began to feel a strong attraction to

BIOGRAPHICAL NOTES.

his native music, and conceived the idea of composing a national opera. With this aim in view he went to Berlin, where he studied composition with Dehn, and greatly improved his somewhat amateurish technique. Later on he travelled, visiting Paris and parts of Spain. Glinka, who summed up a long series of tentative efforts to create a national musical idiom, has been designated by Liszt as the "Prophet-Patriarch" of Russian music. He wrote two operas, "A Life for the Tsar" and "Russlan and Liudinilla." His orchestral works include two Spanish Overtures, an Orchestral Fantasia, "Kamarinskaya," and the incidental music to "Prince Kholmsky"; he has left no fewer than eighty-five songs, his earlier essays in this branch of his art being often weak in form, and elementary as regards accompaniments. Among his maturer songs are the fine ballad "The Midnight Review," and the "Hebrew Song." The example included in this Album is a graceful reflection of the Russian folk-style.

Ippolitov-Ivanov, Mikhail Mikhailovich, born at Gatchina, November 19, 1859, studied at the Petrograd Conservatoire from 1876 to 1882, being a pupil of Rimsky-Korsakov. Later in life he was appointed conductor of the Symphony Concerts, at Tiflis, in the Caucasus, and during his long sojourn in this district he made a special study of the music of the Caucasian races. His charming orchestral Suite, "Caucasian Sketches," is now becoming popular in this country. In 1893 Ippolitov-Ivanov was appointed to a professorship at the Moscow Conservatoire, and he has since been chiefly connected with the musical life of that city.

Metner, M., one of the younger generation of composers now working in Moscow, stands apart from all the others in his outlook upon art. A musician of classical tendencies, highly cultured, serious and reflective, a master of technique in the forms to which he has so far limited himself, Metner is one of the rare instances among Russian composers in which the influence of Brahms is clearly evident. He is a fine pianist, and has written much for that instrument. His Sonatas, especially the two comprising his Op. 25, No. 1, the Legend-Sonata, and No. 2 in E minor are well worth study. Metner has written a good many songs, nearly all difficult as regards accompaniments. Settings of words by Goethe and Nietzsche are among his latest productions.

Zolotariev, Vassily Andreievich, born at Taganrog in 1873, entered the school of the Court Chapel as a chorister. He studied the violin under Krasnokontsky, and composition with Liadov; but in consequence of an injury to his hand he had to abandon the former and devote himself more exclusively to the latter occupation. He placed himself under Balakirev for a time, and afterwards joined Rimsky-Korsakov's class at the Conservatoire. In 1900 he won the Rubinstein memorial prize with his Cantata "Paradise and the Peri." His works include a Symphony (Op. 8), an Overture, "A Rustic Festival," a "Hebrew Rhapsody," two String Quartets, compositions for violin and pianoforte, and several albums of songs.

NOTES BIOGRAPHIQUES.

Arensky, Antoine Stéphanovitch, né à Novgorod en 1861 était le fils d'un médecin : les dons musicaux qu'il manifesta de bonne heure firent de lui l'un des plus brillants élèves du Conservatoire de Pétrograd. Il devint par la suite professeur au Conservatoire de Moscou et pendant sept ans dirigea la Société Chorale de cette ville.

Appelé à la direction de la Chapelle Impériale à Pétrograd, il conserva ce poste de 1895 à 1901.

Les compositions d'Arensky sont de genres très divers, ses œuvres comprennent deux *Symphonies*, (op. 4 et op. 22), un *Trio* pour piano et cordes en ré mineur, une *Quintette* pour piano et cordes (op. 51), et deux *Quatuors* à cordes (op. 11 et op. 35) ; trois opéras : *Un songe sur le Volga* (1892), *Raphael* (1894), et *Nal et Damayanti* (1899), un certain nombre d'œuvres agréables pour le piano et environ quarante mélodies.

Borodine, Alexandre Porphyrevitch, né à Pétrograd, le 18 novembre 1834, montra dès sa jeunesse beaucoup de dispositions musicales. Néanmoins il se consacra à la médecine, et se spécialisa dans la chimie : il devint Professeur de cette science à l'Académie de Médecine de Pétrograd alors qu'il n'avait pas trente ans. En 1862 Borodine fit la connaissance de Mili Balakireff et cette rencontre réveilla chez lui toute son ancienne passion pour la musique ; il se joignit au petit groupe qui se réunissait autour du jeune maître qu'était le futur auteur d'*Islamey*. Dès lors tous ses loisirs furent consacrés à l'étude de la musique : et il se distingua autant dans cette nouvelle voie que dans la première. Mais la vie fatigante qu'il dût mener amena sa mort prématurée le 28 février 1887.

Borodine fut avant tout un poète national. On en a le sentiment surtout dans son opéra *Le Prince Igor* et dans sa pittoresque *Symphonie No. 2 en si mineur*. Il a laissé une vingtaine de mélodies, dont il écrivit lui-même les paroles la plupart du temps.

Elles sont presque toutes d'une qualité raffinée et d'une émotion délicate. On y remarque certaines particularités techniques telles que l'emploi fréquent de la seconde augmentée

et de la gamme par tons. Pour la chaleur du sentiment et la liberté rythmique elles s'apparentent aux chansons populaires.

Cui, César Antoniévitch, né à Vilna le 18 janvier, 1835, était le fils d'un officier français qui ne pouvant suivre l'armée de Napoléon lors de la retraite de Russie en 1812 se fixa à Vilna où il devint le professeur de français d'une école supérieure.

César Cui choisit la carrière des armes et devint une autorité en matière de fortification. Il atteignit le grade supérieur de Lieutenant-général du Génie.

Il fut l'un des premiers, parmi les "Cinq" qui composèrent le cercle de Balakirew.

César Cui a écrit plusieurs opéras : *La Captive du Caucase* (1859), *Le Fils du Mandarin* (1859), *William Ratcliffe* (1861), *Angelo* (1876), *Le Fiubustier* sur le drame de Jean Richepin (Paris, 1889), *Le Sarrazin* (1889), et *Mademoiselle Fifi*, d'après le roman de Maupassant.

Il n'a pas composé moins de 180 mélodies dont une partie sur des paroles françaises, et sa musique à côté de caractères nettement russes manifeste d'évidents gallicismes.

Les mélodies de César Cui contenues dans ces deux recueils ont été composées sur des poèmes de deux célèbres poètes russes. Nekrassof (1821-1876), l'auteur du *Semeur*, est le plus populaire des poètes révolutionnaires qui ont chanté la misère des paysans russes. *Souhait* est traduit d'un des premiers poèmes de Pouchkine (1799-1837) et date de sa dix-septième année.

Glinka, Michel Ivanovitch, né à Novospaskio, dans le gouvernement de Smolensk, le 2 juin 1803, respira une atmosphère musicale, dès l'enfance, chez sa grand-mère maternelle, et manifesta de bonne heure de grandes inclinations pour la musique.

Il fit ses études à un cours particulier de Pétrograd et il travailla le piano et le violon. Ce fut avec John Field qu'il étudia le premier de ces instruments. En 1824 il entra au Ministère des Travaux Publics, et, durant les quatre années qu'il y fut attaché, il se lia avec des jeunes gens qui devaient devenir

NOTES BIOGRAPHIQUES.

célèbres, entre autres Tolstoi, le chanteur Ivanoff, et les poètes Joukovsky et Pouchkine. Après avoir donné sa démission, il entreprit plusieurs voyages : d'abord en Italie. Le contact de l'étranger eut pour effet de l'attirer plus fortement vers l'étude des ressources musicales de son pays natal, et de lui donner l'idée de créer un opéra national russe.

Dans ce but il se mit à étudier, d'abord avec Dehn à Berlin, et acquit en peu de temps des connaissances qui de l'amateur d'autrefois firent un compositeur en possession de son métier. Il visita ensuite la France et plusieurs provinces espagnoles.

Il s'efforça de doter la Russie d'une langue musicale vraiment personnelle ; et ses tentatives lui valurent d'être surnommé par Liszt : "Le prophète-patriarche de la Musique Russe."

Il a écrit deux opéras : *La Vie pour le Tzar* et *Rouslan et Ludmilla* ; ses œuvres d'orchestre comprennent deux *Ouvertures Espagnoles*, une *Fantaisie pour orchestre Kamarinskaia* et la *musique de scène du Prince Kholomsky*.

Il n'a pas laissé moins de quatre-vingts mélodies ; ses premiers essais dans cet ordre, sont souvent d'une forme malhabile et leur accompagnement quelque peu élémentaire. Mais parmi les mélodies qu'il a écrites à un âge plus avancé, il faut citer la *Revue de Minuit* et la *Chanson Juive* fort attachantes l'une et l'autre.

L'exemple que donne cet album offre un aimable reflet du style de la chanson populaire russe.

Ipolitoff-Ivanoff, Michel Michailovitch, né à Gatchina le 19 novembre, 1859, travailla d'abord au Conservatoire de Pétrougrad de 1876 à 1882, avec Rimsky-Korsakoff.

Il devint chef d'orchestre des Concerts Symphoniques de Tiflis et durant son long séjour au Caucase fit une étude spéciale de la musique de

ce pays. Il en tira les éléments d'une très intéressante *Suite Caucasiennne*.

En 1893 Ipolitoff-Ivanoff devint professeur au Conservatoire de Moscou et a, depuis lors, grandement contribué à la direction de l'activité musicale de cette ville.

Metner, l'un des compositeurs de la jeune génération moscovite est tout à fait à part en ce qui concerne ses vues sur l'art musical.

Musicien à tendance classique, doué d'une très forte culture, d'une nature attentive et grave, connaissant remarquablement la technique musicale, Metner est un des rares exemples, parmi les compositeurs russes, d'un artiste ayant subi l'influence de Brahms.

Remarquable pianiste, il a beaucoup écrit pour son instrument. Ses sonates, et particulièrement celles qui portent le numéro d'op. 26 : No. 1 la *Sonate Légende*, et No. 2 *Sonate en ré mineur*, sont dignes d'être étudiées particulièrement.

Metner a écrit un assez grand nombre de mélodies, dont les accompagnements sont en général difficiles. Parmi les dernières la plupart sont sur des paroles de Goethe et de Nietzsche.

Zolotarieff, Wasili Andreievitch, né à Taganrog en 1873, entra d'abord à la Chapelle Impériale comme choriste, puis travailla la violon avec Krasnokontsky et la composition avec Liadow ; mais à la suite d'une blessure assez grave à la main, il dut abandonner le violon et se consacra à la composition. Il travailla successivement avec Balakirew, et avec Rimsky-Korsakoff dont il suivit les cours au Conservatoire.

Il remporta en 1900 le prix Rubinstein avec sa cantate *Le Paradis et la Péri*.

Ses œuvres comprennent une *Symphonie* (op. 8), une *Ouverture Fête Champêtre*, une *Rhapsodie Juive*, deux *Quatuors à cordes*, des compositions pour piano et violon, et plusieurs recueils de mélodies.

The Sleeping Beauty. | La princesse endormie.

BALLADE.

Traduit du russe par Grandmougin.

Words and Music by
A. Borodin.

Andantino.

VOICE.

PIANO.

Sleep, deep in for - est gloom, Sleep, prin - cess, ful -
Dans le bois té - né - breux la prin - cesse aux

- fil thy doom. Night's dark man - tle close - ly folds thee,
si doux yeux, par le char - me d'u - ne fe' - e,

And a ma - gic spell still holds thee. Sleep!
au som-meil est con-dam-née et dort!

Sleep!
dort!

Più mosso.

A musical score page from a vocal piece. The top staff shows a treble clef, a key signature of two flats, and a tempo marking 'Piu mosso.' The lyrics 'Hark! the wood-land Mais sou-dain dans' are written below the notes. The bottom staff shows a bass clef, a key signature of one flat, and dynamic markings 'mf dim.', 'rall. pp', and 'cresc.'. The music consists of two staves with various notes, rests, and rests.

Hark! the wood-land
Mais *sou-dain dans*

depths are ring - ing With wild mirth and wild - er sing - ing;
l'ombre é - paisse e - - cla - tent des cris et des ri - res;

Fauns are hast'ning thro' the brake,
les es-prits des bois pas-sent en But the Prin - cess does not wake;
ron - de sans rom - pre ce som-meil.

Musical score for piano, page 10, measures 11-12. The score consists of two staves. The top staff is in treble clef and the bottom staff is in bass clef. Both staves are in common time and have three flats. Measure 11 starts with a forte dynamic (f) and includes slurs and grace notes. Measure 12 begins with a piano dynamic (p), followed by a dim. (diminuendo) instruction and a rallentando dynamic (rall. p). The score is written in a clear, professional musical notation style.

pp

rall.

Tempo I.

Slumb-ers on in syl - van gloom, White and still as in her tomb.
Sans cou - leur, com - me la mort, la prin - ces - se tou-jours dort!

Sleep!
dort!

Sleep!
dort!

Più animato.

cresc. poco a poco

And some day, so runs the sto - ry, Comes a King's son in his glo - ry
On di - sait qu'en la fo - rêt un jour vien-drait un preux, un che - va -

Rid - ing through the tan-gled dell, Who shall break the ma - gic spell,
-lier sans peur, au coeur fi - dè - le, pour sau - ver en - fin la bel - le

Free his queen, and love her well, and love _____ her
et sou - dain bri - ser l'en chan - te - ment _____ fa - -

più lento
p
 well!
 - tal!
 But the
Mais les

dim.

time is slow - ly go - ing, And the days to years are grow - ing, Yet no
 jours s'en vont sans trè - ve, le temps pas - se com - me un rêve et ja -

Prince has found his way Thro' the for - est, hoar and grey.
 - mais nul n'ap - pa - rait dans la nuit de la fo - rét!

Tempo I.

p

Still the maid ful - fils her doom, Slumb'ring in the
La prin - cesse aux si doux yeux, *au re - pos mys -*

p

VII

syl - van gloom; Nights' dark man - tie close - ly folds her, And a ma - gic
 - té - ri - eux, par le char - me dû - ne fé - e au som - meil est

spell still holds her Sleep! Sleep!
 con - dam - née et dort! dort!

Who can say when strikes the hour that shall wake her in - her
 Quel fa - tal et mor - ne som-meil! Quand son - ne - ra l'heure du ré-

bower?
 - veil?

THE SOWER.

LE SEMEUR.

Words by N. Nekrasov.

Andante commodo. $\text{J} = 58$.César Cui.
Op. 62. N° 11.

Sow-er of wis-dom, in fields where the peas-ants toil,
Le grainque ton ar-deur par les la-bours se - ma

Find-est thou bar-ren and hope-less the un-till'd soil, Where thou dost scat-ter the seed?
N'a-t'il trou-vé que ter-re a - ri-de et sol in-grat Se-meur de sa-ges-se vraie?

Say, does thy purpose fail, is thy warm heart dismayed, When by poor harvests thy long, weary work is paid?
Est - il dé-truit ton but, est-il dé - fait ton coeur, Par la pau-vre mois-son qu'ob-tint ton dure la-bour?

The musical score consists of three staves of music. The top staff is for voice and piano, starting with a treble clef, a key signature of one flat, and common time. The middle staff is for piano, also in common time. The bottom staff is for piano, starting with a bass clef and common time. The music is divided into three sections by vertical bar lines. The first section corresponds to the English lyrics. The second section corresponds to the French lyrics. The third section corresponds to the concluding English lyrics. The piano parts include dynamic markings such as *f*, *mf*, *p*, and *pp*. The vocal part includes a tempo marking of $\text{J} = 58$.

Har - vests of this - tle and weed?
Mois - son de ron - ce et di - vraie?

Where are the wake - ning minds?
Où sont les coeurs vail-lants,

Where are the fear - less hearts? Where are the signs of rich sheaves worth the car - ry-ing?
et l'es-prit vrai - ment fort, Et les ger - bes qui font plo - yer sous leur tré-sor?

Still drop the ti - ny seeds, trudge on, un - tar - ry - ing.
Lan - ceaux sil - lons le grain sans te las - ser en - cor

Down - the long ranks.
De ton dé - boi - re;

p

Sow wis-dom's grain that is rais'd in e - ter - ni - ty.
Car ce grain là n'est fait que pour l'é - ter - ni - té.

f

mf

Sow, ————— sow The Rus - sian folk, link'd in fra - ter - ni - ty,
Sé - - - - me. Le peu - ple rus - seen sa fra - ter - ni - té

f

Shall give thee thanks!
Fe - - ra ta gloi - - - re.

VIGIL.

VEILLEE.

Words by Anon.

M. Glinka.

Con moto. ♩ = 12.

O thou maid - en, of maids ____ most ____
 Moon - light flood - ed the dark ____ steppe
 E - cou - - te moi ma dou - - ce et ____
 Le step - - pe tris - - te est i - - non - -

sweet and fair, Sit no more by the win - dow watch - ing there.
 like a tide, At the case - ment the cold ____ night - breez - es sigh'd,
 ten - dreen-fant, A la fe - né - tre n'at ____ tends pas ce soir.
 - dé' de lune, Et la brise a sai - si ____ la jeu - ne fille

Burn no long - er thy bea - con can - dle-light, Waste not
 Fill'd the maid - en's heart. With a - larm and dread, Whisp' - ring:
 Non, ne brû - le plus cet - - te blan - che cire Vois, la
 Et rem - plit son coeur D'a - lar - meet d'ef - froi, Souf - flant:

vir - gin wax, He will _ not come to - night, Burn no long - er thy
 "Hope no more, your love_ is false or dead," Fill'd the maid - en's heart
 nuit se pas - se, Il ne _ re - vien - dra pas. Non ne brû - le plus
 "Plus d'es - poir! Ce n'est_ qu'un faux a - mour." Son coeur est _ rem - pli

bea - con can - dle - light, Ah! _____ He will not come to -
 With a - larm and dread Ah! _____ "My love is false or
 cet - te blan - che cire Ah! _____ il - ne re - vien - dra
 d'a - - lar - meet d'ef - froi Ah! _____ Ce n'est qu'un faux a -

- night!
 dead!"
 pas!
 - mour!

PARTING.

ADIEU.

Words by D. Tserteliev.

Ippolytov-Ivanov.
Op. 44. N° 5.

Larghetto funebre.

We've trod one road,
Quand nous sui - vions

long years,
tous deux

in ev'- ry weather,
la mé - me rou - te,

And oft - en we wish'd for some
Sou - vent nous a - vons dé - si -

brief, pass - ing speech,
- ré l'en - tre - tien

Our hopes and our long - ings thus
Où nous é - chan - ge - rions tous nos

f *a tempo*

shar-ing es-poirs. to - geth - er; Mais ja - mais, But ne'er o'er life's_ nos coeurs, par de - là les

p

bar - riers, o'er life's bar - riers, our souls dared to
bor - nes de la vi - e, No - sé - rent s'at -

mf

reach. And now that at length our long
- tein - - dre. Il faut, à pré - sent, rom-pre en -

p ————— **mf** —————

si - lence is brok-en, Our path-ways di-verge, and we part, you and I.
- fin le si - len - ce. Nos des - tins se vont, à ja - mai-s, sé - pa - rer.

f

p

p

My heart cries,
Tout mon cœur,
my heart cries,
tout mon cœur
that one word re-mains to be
ne peut plus con - te - nir le der -

f

spok-en, re - mains to be spok-en, The word that is
- nier mot. Il faut par - ler en - fin, Il faut dire en -

CANZONETTA.

Words by Tioutchev.

B. Zolotariev.
Op. 12. N° 4.

Allegretto.



p

O nev - er lay me down deep
In earth's cold bo - - som;
Oh! n'en - fer - mez pas mon coeur
Au sein des gla - - ces!

See that at last I shall sleep
Where gras-ses blos - - som; Where
Fais que je dor-me, où, des fleurs
Nais-sent les grâ - - ces, Où,

wand'-ring breez-es soft - ly play, A-cross wide green spa - ces, And shep-herds'
 sil - lon - nés des vents vo - ya-geurs, De verts es - pa - ces Ré - son - nent

pipes sound far a - way, While o - ver - head the
 d'un pi - peau jo - yeux, Tan - dis que vont se

shin-ing clouds Would run swift ra - - ces.
 pour-sui - vant aux cieux Les nu - a - - ges. in tempo

BERCEUSE.

Words by Tsepkinoi-Kupernik.

A. Arensky.
Op. 70. N° 3.Allegro moderato. **p**

Now still - ness and dusk close a - round, _____ The
Voi - ci qu'a loin tria - ne et s'ef - fa - ce Du

last rays of sun - light have set, _____ And night spreads her wings in the
jour la der - niè - re lu - eur, _____ La Nuit de son ai - le m'en

si - - - lence, Then sleep, O my heart and for - get!
la - - - ce: Ou - blie et re - po - se, o mon coeur!

mf

A - lone, through the long years to
Et seul, sans vou-loir rien at -

cresc.

come, — A - lone, with my dream and re - gret, I
- ten - - dre Des jours, sans dé - sir et sans peur, Je

mf

watch how the dark - ness is gath - - 'ring,- O slumb - er, my heart and for -
res - te à voir l'om - bre sé - ten - - dre. Ou - blie et re - po - se, o mon

p

- get! _____ For -
coeur! Né -

pp

mp

p

- get the dear past and its joy,
 - vo - que ja - mais ton en - fan - ce, The glad days that vain - ly we
 En vain nous pleu - rons le bon-

weep,
 - heur, Let night in her si - lence en - fold them; For -
 Re - mets tout re - gret au si - len - ce. Ou -

- get, O my heart now, and sleep!
 - blie et re - po - se, o mon coeur!

We knew but the pale ghost of
 Fan - tôme, ap - pa - ren - ce ou men -

ten.

joy, - son - - ge, Our bliss in a brief dream was set, Pas - sant com-me un prin-temps en fleur That Tou -

p

passed with the pass - ing of spring - tide, Now sleep, O my heart, and for -
jours le bon-heur est un son - - ge. Ou - blie et re - po - se, o mon

pp

- get! _____ For - get! _____
coeur _____ Re - po - - se.

ppp

A POET'S EPITAPH.

EPITAPHE.

Words by A. Biely.

N. Metner.
Op. 13. N^o 2.

Andante con moto.

*I had faith in dazzling sun-light And
Dans l'ar-dent so - leil j'a - vais foi; je*

*died of a fierce, blind-ing-ray.
suis mort d'un ra - yon brûlant,**My soul could grasp the a - ges, But
Mon coeur pou - vait vi - vre le pas -*
*not the life of to - day.
- sé, mais non cet - te vie.**Ah, lay me a flow'r on my
Aie pi - tié d'un mort qui fut*

grave-mound, And mock not the po - et dead. Thro' the
po - è - te, et pa - re de fleurs sa tom - be: *De tes*

spring and the aut - umn sea - sons Hangs a chipp'd porc' - lain wreath at my
pi - eu - ses mains, o Pas - sant, sus-pends u - ne cou - ron - ne *qui poco*

poco a poco agitato

head. Its blos - soms now are scat - ter'd, And its im - age de-faced;
dú re. *Il n'est plus qu'ap - pa-ren - ce desfleursqu'on mit ja - dis,*

a poco agitato

f

My tomb - stone is shat - ter'd None stays to see it re -
et nul - ne pa - rait voir mon mi - sé - ra - ble tom -

placed!
- beau.

agitato e crescendo

mf *m.d.*

Tempo I.

f acceller.

poco

I loved to hear
Des clo - ches j'ai -

bells at eve - ning, At set of sun.
- mais en - ten-dre au soir, le son loin - tain.

Why now
Pour - quoi

p

am I so wretch-ed, so wretch - ed?
suis-je à pré - sent si mal - heu - reux?

What then have I done?
Ah! — quai je donc fait?

p

Show some pit - y, come hith - er,
Oh! de moi prends pi - tié, viens.

Re - store my neg - lect - ed urn!
E - par-gne à mon nom l'ou - bli.

p poco a poco più mosso e crescendo

For I cry out for love and re - mem - brance, And per - chance I'm not
Mon coeur ap - pel - le - t-il en vain l'a - mour? Je vais en - cor peut -

dead yet; perchance I'll re - turn _____ re -
- é - tre, peut - é - tre re - vi - _____ Re -

acceller. vre _____

subito molto crescendo -

- turn! _____

- vi - - vre. _____

tranquillo

impeto

INDEX.

										PAGE
Berceuse...	...	...	...	...	...	...	...	...	<i>Arensky</i>	18
The Sleeping Beauty ...	...	...	...	...	...	...	...	...	<i>Borodin</i>	1
The Sower	...	...	...	...	...	...	...	...	<i>César Cui</i>	7
Vigil	...	...	...	...	...	...	...	...	<i>Glinka</i>	10
Parting	...	...	...	...	...	...	...	...	<i>Ippolytov-Ivanov</i>	12
A Poet's Epitaph	...	...	...	...	...	...	...	...	<i>Metner</i>	22
Canzonetta	...	...	...	...	...	...	...	...	<i>Zolotarieff</i>	16

INDEX.

										PAGE
Berceuse...	...	...	...	...	...	...	...	...	<i>Arensky</i>	18
La Princesse Endormie	...	...	...	...	...	...	...	...	<i>Borodine</i>	1
Le Semeur	...	...	...	...	...	...	...	...	<i>César Cui</i>	7
Veillée	...	...	...	...	...	...	...	...	<i>Glinka</i>	10
Adieu	<i>Ipolitooff-Ivanoff</i>	12
Epitaphe	<i>Metner</i>	22
Canzonetta	<i>Zolotarieff</i>	16

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ARENSKY.

Op. 59. Six Children's Songs (E. Clegg)...	NET. S. D.	2
No. 1. "The Robin."		
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„ 3. "The Sad little Bird."		
Dream Valse—but lately in Dance	I	

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The Musician's Peep Show, "Walk up, please, and see the show" (Baritone or Bass) ...	4 6	
The Song of Mephistopheles, "Once long ago a king lived" (Baritone or Bass) ...	2 0	
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Op. 26, No. 6. "Christ is risen" (Baritone) ...	1 6	
Op. 26, No. 10. "Before my window" (Soprano) ...	1 6	
Op. 21, No. 1. "Fate" (Bass or Contralto) ...	1 6	
Op. 21, No. 4. "The Answer." (Soprano or Tenor) ...		I
Op. 21, No. 12. "Sorrow in Springtime" (Soprano) ...		I
Op. 26, No. 7. "To the Children" (Mezzo-Soprano) ...		I
Op. 26, No. 12. "Night is Mournful" (Tenor) ...		I
Op. 26, No. 13. "When yesterday we met" (Baritone) ...		I

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Op. 2, No. 3. "Cradle Song," from Mey's drama "The Maid of Pskov" ...	1 6	
Op. 8, No. 18. "Night" ...		I
Hindu Song ("Song of the Hindu Merchant"), from the Opera "Sadko" (Fanny Copeland) ...		I

RUSSIAN SONG BOOKS.

A Selection of Bass Songs, in their original keys, from the works of Russian composers, old and new, edited and translated by Rosa Newmarch. Book I.	3
--	---------------------	---

CONTENTS.

The Spirit of Poesy (A. Arensky)	When the King goes forth to War (F. Koenemann)
The Wolves (Ballad) (A. Arensky)	Autumn Melody (A. Korostchenko)
The Desert (M. Balakirew)	O, thou Sun (Folk-style) (M. Slonov)
The Convoy (Ballad) (Y. Bleichman)	Through the Fields in Winter (Folk-style) (V. Sokolov)
A Prayer (V. Kalinnikow)	Benediction (The Pilgrim's Song) (P. Tschaikowsky)
The Three Roads (F. Koenemann)	Meneaceus (N. Tcherepnine)
The Blacksmith (F. Koenemann)	

FOURTEEN RUSSIAN FOLK-SONGS.

Selected and Translated by Rosa Newmarch ...	... ... ... ... ...	2
1. "Thou art like the sun in the heav'n's" (A song of glorification to the Tsar)	8. "Fir grove, my fir grove" (Dancing song)	
2. "Late one evening from the forest"	9. "Long ago in Kazan city"	
3. "Duck of the meadows" (A "brawl," or choral round)	10. Song of the haulers on the Volga	
4. "Do not send me boime"		
5. "Ah, beloved night"		
6. "Amid a lowland valley green"		
7. Appearances. "If the wood is left unplanned what matter" (A marriage song)		
	SONGS IN THE FOLK STYLE.	
	11. "It matters not" (Dargomijsky)	
	12. "Mother darling, do not scold" (Guriliev)	
	13. "The wind in the cherry trees" (Halkin)	
	14. The National Hymn, "God keep our Russian Tsar" (Lvov)	

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